



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE TOMB OF NAKHT AT THEBES¹

THE Trustees of The Metropolitan Museum of Art announce the publication under the above title of the first of the series of volumes to be issued under the Robb de Peyster Tytus Memorial Fund, given for the purpose by Charlotte M. Tytus, in 1914.

In 1907 the Egyptian Expedition of the Museum established at Thebes a special branch of its work which had for its purpose the copying and recording of the painted scenes and inscriptions in the tombs of the high dignitaries of Egypt's ancient capital.² These wall scenes, which in many cases remain in a brilliant condition of preservation, are our best extant examples of Egyptian painting at its period of fullest development, while from the varied nature of the representations they are also one of our principal sources of information upon many sides of daily life and religious belief during the period of the Empire.

In undertaking this side of its work the Expedition was fortunate in securing the services of Norman de Garis Davies, whose broad scholarship in this field of Egyptian archaeological research was widely known from his valuable series of contributions to the subject, based especially on his painstaking labors for many years in the tombs of Tell el Amarna, Deir el Gebrâwi, Sheikh Saïd, and other sites. His present work at Thebes on behalf of the Museum's Expedition had made considerable progress when, in 1914, the munificent gift made by Mrs. Tytus in memory of her son, who had himself carried on archaeological work at Thebes, at once placed this branch of the Expedition on a most advantageous basis. Generous provision was made for conducting investigations for a period of five years on the most representative private tombs

in the Theban necropolis and for the publication of these studies in a series of volumes of which the present one, describing and illustrating the Tomb of Nakht, is the first. Thus, as Mr. Davies writes in his Introduction, "With this volume The Metropolitan Museum of Art commences an enterprise which, though far from being pioneer work, has the merit and privilege of renewing a task long neglected—that, namely, of using the fullest mechanical resources of the time to present the sepulchral art of Thebes in faithful reproduction for the benefit of those who must perforce study the wonders of the world in books."

The necropolis of Thebes, a veritable "city of the dead," lies on the western side of the Nile valley some three miles from the river, on the opposite bank of which is the site of the ancient city, now represented by the modern villages of Karnak and Luxor, and the great temples named after them. Of the city itself few traces have been found, the mud of its crude brick walls having become one again with the soil from which it was derived. Yet Thebes has not altogether perished. As each household passed away and the riverside city knew it no more, its members entered into fresh habitations, more luxurious perhaps and certainly more lasting, in the slopes of the Libyan hills across the river.

These Libyan mountains form an ideal and impressive "Campo Santo." Right opposite Thebes they rise from the foothills in steep slopes or sheer walls to the height of several hundred feet, and in their slopes and hidden gorges many of Egypt's kings and queens as well as courtiers found their final resting places. In the center of this field is the chief burial place of the official and priestly classes of the Eighteenth Dynasty—the hill of Sheikh Abd el Kurneh—in the lower slope of which lies the rock-cut tomb of Nakht, scribe and serving-priest of Amon, who died about the end of the reign of Amenhotep II (approximately 1425 B. C.).

This tomb was first cleared and opened to inspection in 1889 by the Service des Antiquités of the Egyptian Government,

¹The Tomb of Nakht at Thebes by Norman de Garis Davies. Volume I of the Robb de Peyster Tytus Memorial Series. Folio; xxv [i], 79 [i] pages; 12 illustrations in text, 15 photo-gravure plates, 5 line drawings or key plates, and a frontispiece and 9 plates in color. New York, 1917.

²See the Bulletin for March, 1911.

since which time every visitor to Thebes has been fascinated by its brilliant coloring and by the number of charming vignettes of daily life offered in the compass of a single chamber. In the author's words, "The tourist who generally comes to this tomb fresh from the stiff pantheon and grotesque Hades of the royal tombs, immediately recognizes these pictures as faithful, though quaint, reflections of groups which have caught his eye during his morning ride through the cultivated fields, and he feels intensely refreshed by their simple human appeal. It may be true that the popularity of the tomb has been due as much to its accessibility and good preservation as to its intrinsic merit. But by presenting the average mural art and the typical scenes of the period without any serious deterioration either in color or line, it deserves very careful publication and study. This tribute of respect seems to have been paid to it even in its own day, for many tomb-scenes in the necropolis appear to have been inspired by it, and in some cases groups have been taken from it or its prototype with but slight alteration."

As the present volume is introductory to the series of Tytus Memorial publications which are to deal with various representative tombs, the author has taken up in a first chapter a comprehensive discussion of the Theban necropolis, its character and extent, its art and its creative ideas, as well as the characteristics in form and decoration of Theban tombs of the Eighteenth Dynasty. A second chapter is devoted to the subject proper of the volume—the Tomb of Nakht—in which an exhaustive interpretation is given of the remarkably interesting scenes painted upon the walls of its principal chapel.

These scenes were copied in color by Mr. Davies and his assistants with a view to the exact rendering of the original in detail and technique. The most characteristic scenes or details of them are reproduced in the volume in a series of ten color plates which unquestionably set a high standard for the future to emulate. Five line drawings or key plates furnish the composition of the walls and scenes.

A complete photographic record of the tomb, wall by wall, as well as a number of views of the necropolis, is provided in a series of fifteen photogravure plates. These are from negatives by Henry Burton, a member of the staff of the Expedition.

DEPARTMENT OF PRINTS: GIFTS

THE Department of Prints has received from an anonymous donor a fine impression of the etched portrait of the Emperor Charles V and his brother Ferdinand by the Master C B and early proofs from four plates by Camille Pissarro. The Master C B, an early sixteenth-century etcher, was, to judge from his work, one of the group of Augsburg etchers of which Daniel Hopper, who made the earliest datable etching, and his sons Lambert and Hieronymus, are the best-known representatives. In draughtsmanship he shows clearly his dependence upon Hans Burgkmair, perhaps the most important of the Augsburg painters and book-illustrators of the period, while his etching technique is that of the Hopper family. There seems to be a decided difference of opinion about the worth of C B's artistic performance, A. M. Hind, of the British Museum Print Room, considering him of slight importance, while Herr Gustav Pauli in his *Inkunabeln der deutschen und niederländischen Radierung* ranks him among the best of the Hopper group. However this may be, the portrait in question is doubtless one of the best of primitive etched portraits, and is technically interesting as a quite typical example of early etching on iron. The four Pissarros include the *Gardeuse d'Oies* and the *Prairie et Moulin à Osny*, impressions of which were included in the recent exhibition of nineteenth-century etchings and engravings. Pissarro, in some ways closely allied with the recent French impressionist group, is best known by his paintings, most of which were executed in the so-called pointilliste manner. His highly personal art appears not as yet to have been accepted by the American amateur of black and white, who finds it rather difficult to reconcile himself to his at first sight rather odd prints, but in